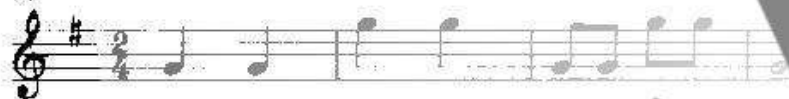


To play G': Finger as for low G, but 'pinch' with the left thumb.

1.



Are you remembering to draw your thumbnail over the side of the index finger and bend the thumb into the 'pinched' position? (See Book 1, p 50) Remember to keep your hand on the recorder throughout and must not be lifted and bent and repositioned.

Concentrate on your thumb movements. Exercise 2 and 3

2.



3.

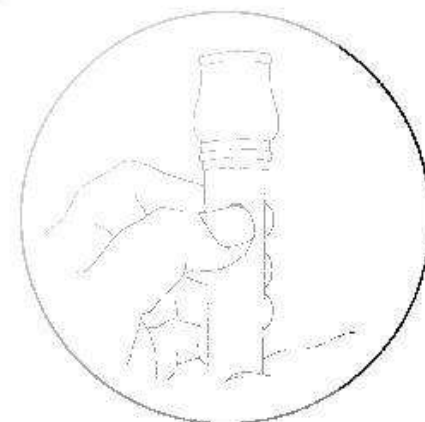


D' → G': In moving from D' to G' bend the thumb into the pinching position *before* it touches the hole. L Th, L1 and L3 should arrive on their holes absolutely.

4.



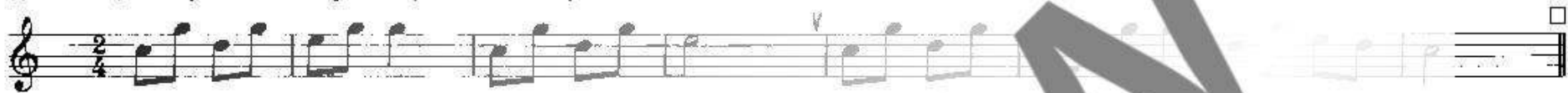
4



The pinched position

\* Enjoy the Recorder Book 2A contains piano accompaniments to all tunes except those marked □

5. Play slowly at first; then gradually increase the speed



6. Tempo di valse



7. Czech Folksong



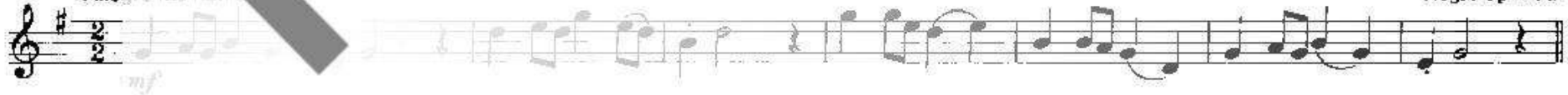
8. Li'l Liza Jane  
Brightly



9. Cape Cod Chanty Allegro con moto (con sordina) with vibrato



10. Train is a-coming  
Allegro ma non troppo

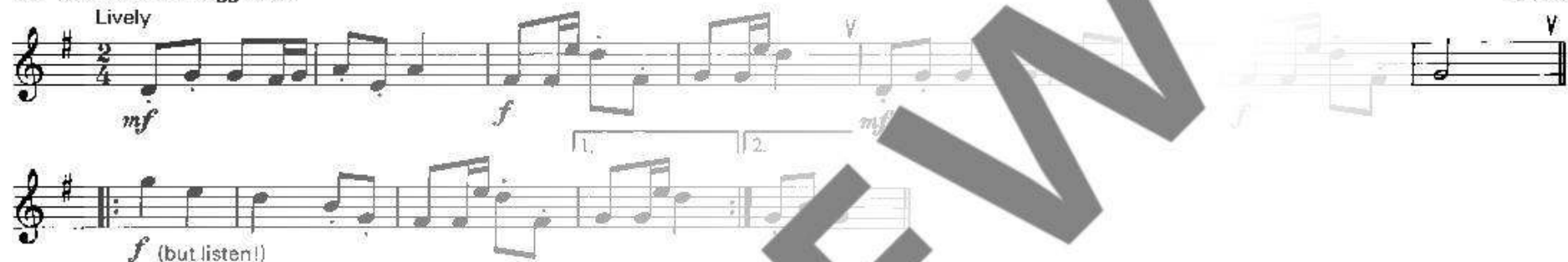


\* As rests are obviously ideal breathing places, breath marks will be omitted from now on.

# 11. Von Luzern uf Wäggis Zue

Lively

Swiss



# 12. Rio Grande

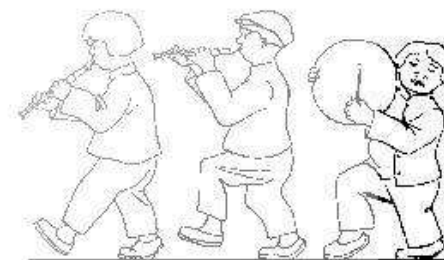
Con brio

Sea Shanty



C=4

The sign C is sometimes used as a time signature (see the figures 13 and 14). Note, however, although this time was known as 'common time', this sign is not a capital C and is for historical reasons an incomplete circle sign used long ago for music in other time signatures (threefold time, then thought to be the 'perfect' time and indicated by this sign).



# 13. Fengyang Drum

Moderato

Chinese



# 14. Lotus Blossoms

Andante

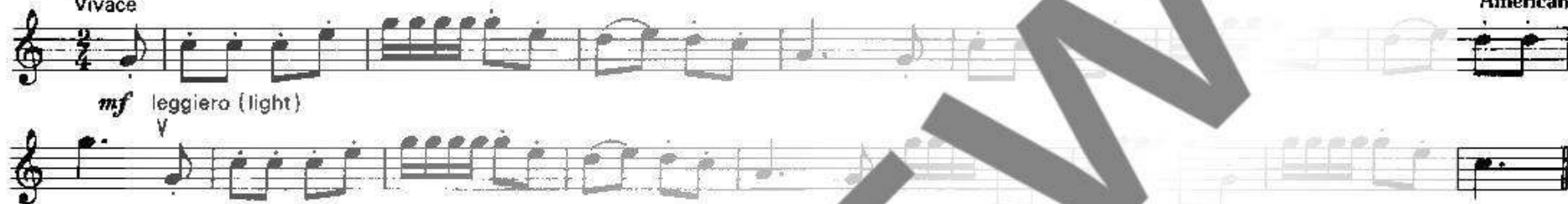
Chinese



# 15. Sing-a-ling-a-ling

Vivace

American



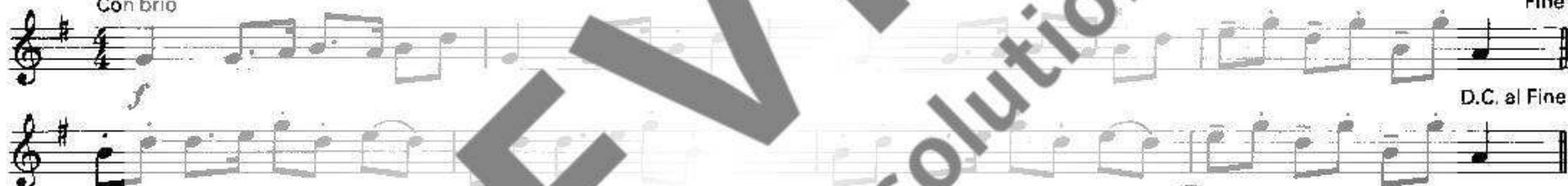
# 16. Allegro

Play first without, then with the dotted slurs.  
Play the solid slurs both times.

# 17. Wha wadna fecht for Charlie

Con brio

Scots  
Fine



D.C. al Fine

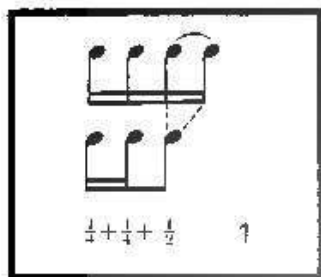
\* or (See No. 173)

## TUNING

If, when played with piano, your recorder sounds sharp (and you may have noticed how its pitch rises in hot weather or in a hot room) you can flatten it a little by easing the middle joint out from the head joint up to  $\frac{1}{8}$ " (3mm). You will find, however, that 'pulling out' in this way does not affect all notes equally and, as the notes around B-D are flattened more than those higher or lower, it is more than ever necessary to listen critically to each note so that you may quickly bring it into tune by a *tiny* alteration of breath pressure.

Little can be done to correct a flat (and properly warmed) recorder short of minor surgery. Blowing more strongly has some effect but usually coarsens the tone and may make the gentler notes 'break'.

There are other ways of altering the pitch of individual notes (alternative fingerings, 'shading' and 'leaking' finger techniques) all of which need considerable experience and musicianship for complete success and are best left until you are more advanced.



## A NEW RHYTHM

- (i) Pat-a-cake, Pat-a-cake, ba-ker's man  
(ii) Li-ver-pool, Li-ver-pool, Lon-don, Leeds

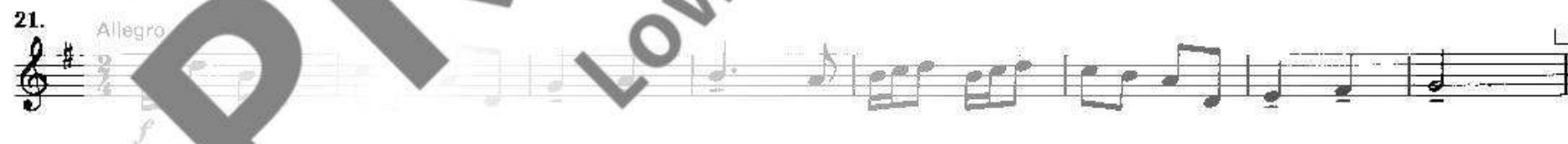
- (a) Say the words as you read the notes.  
(b) Clap and say the words as you read the notes.  
(c) Clap *without saying the words* as you read the notes.

Now clap these exercises:



Can you make up tunes to fit?

Nos. 18-21 and 23-25 are phrases taken from tunes you learned in Book 1 in the last year. Give yourself 10 marks for every tune you can name *before* you play it; 5 if you have to play it first; and no mark if you still fail to name it. Answers at the bottom of the page.



English